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The Chamber Music Society of Lincoln Center

David Shifrin

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*"It is
no plan
to build
a school
of music
second
to none."*

—William
Grant Egbert
(1867–1928)
Founder,
Ithaca
Conservatory
of Music

SCHOOL OF MUSIC

ITHACA

ITHACA COLLEGE CONCERTS 1998-99

THE CHAMBER MUSIC SOCIETY
OF LINCOLN CENTER

David Shifrin, artistic director

Stephen Taylor, oboe*
Allan Vogel, oboe
Bil Jackson, clarinet
David Shifrin, clarinet*
Frank Morelli, bassoon
Milan Turkovic, bassoon*
William Purvis, horn
Jennifer Montone, horn

Octet for Two Oboes, Two Clarinets, Ludwig van Beethoven
Two Bassoons, and Two Horns in E-flat Major, Op. 103 (1770-1827)

Allegro
Andante
Menuetto
Finale: Presto

Selections from *Don Giovanni* Wolfgang Amadeus Mozart
(1756-1791)
transcribed by Johann Georg Triebensee

INTERMISSION

Rondino for Wind Octet

Ludwig van Beethoven

Serenade No. 12 in C Minor for Winds
KV. 388 (384a)

Wolfgang Amadeus Mozart

Allegro
Andante
Menuetto
Allegro

**Ford Hall Auditorium,
Thursday, April 15, 1999
8:15 p.m.**

*Artist Member of the Chamber Music Society

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER

The Chamber Music Society of Lincoln Center is made up of 20 Artist Members. They are joined by many guest artists throughout the season. Current Artists of the Chamber Music Society are: Ransom Wilson, flute; Stephen Taylor, oboe; David Shifrin, clarinet; Milan Turkovic, bassoon; Robert Routh, horn; Ani Kavafian, violin; Ida Kavafian, violin; Cho-Liang Lin, violin; Joseph Silverstein, violin; Paul Neubauer, viola; Gary Hoffman, cello; Fred Sherry, cello; Edgar Meyer, contrabass; David Golub, piano; Lee Luvisi, piano; Anne-Marie McDermott, piano; and Orion String Quartet, Quartet-in-Residence (Daniel Phillips, violin; Todd Phillips, violin; Steve Tenenbom, viola; Timothy Eddy, cello).

Underwriting for the Chamber Music Society's touring has been generously provided by the Lila Acheson and DeWitt Wallace Fund for Lincoln Center, established by the founders of The Reader's Digest Association Inc. The Chamber Music Society has recordings on the Musical Heritage Society, MusicMasters, Omega Record Classics, Arabesque, and Delos labels.

Visit the Chamber Music Society on the Internet at
<www.chambermusicsociety.org>.

PROGRAM NOTES

by Dr. Richard E. Rodda, 1999

Octet in E-flat major, Op. 103

Rondino in E-flat major, WoO 25

Ludwig van Beethoven (1770-1827)

Composed in 1792

Beethoven was born and grew up in the Rhineland town of Bonn, the seat of German government since World War II and two centuries ago one of the important centers of political power north of the Alps. Bonn was the residence of one of the Electors, the group of princes charged from the 14th century with selecting the head of the Holy Roman Empire (who, with one exception, had been a member of the Habsburg family since 1438). Beethoven's paternal grandfather, Ludwig (after whom the boy was named), served as Kapellmeister at the Bonn court after 1761, and two years later got his son, Johann, hired as a singer in the musical household. The child born to Johann and Maria Magdalena Beethoven on December 16, 1770 would, of course, follow in the family musical tradition for his vocation, and young Ludwig was trained in the discipline by various local teachers, though his liberal education was largely neglected. In 1784, the boy was appointed assistant to Christian Gottlob Neefe, the organist at the Electoral Chapel; Beethoven later added the posts of cembalist for the opera and composer to his court duties. It was Neefe who gave Ludwig a solid grounding in the theory of music, and encouraged him in writing his first compositions and developing his gift as a virtuoso pianist. In May 1787, Beethoven visited Vienna for the first time to play for Mozart ("Keep your eyes on him; some day he will give the world something to talk about," Mozart predicted), but he had to rush back to Bonn in early July when his mother was taken mortally ill. Johann lost control of his life after his wife died: his fondness for drink turned into debilitating alcoholism, and Ludwig had become virtual head of the household by the age of seventeen (there were two younger brothers, Caspar and Nikolaus). Beethoven sought solace in the company of friends, especially Ferdinand Ernst Gabriel, Count Waldstein, who, by late in 1792, had convinced the young musician to leave Bonn and settle in Vienna for good.

Though the music of Beethoven's youthful Bonn years does not bear comparison with the heaven-storming masterpieces of his later decades (he was 22 when he went to Vienna), it does show true talent for composition, a thorough understanding of the contemporary stylistic idioms, and occasional flashes of the brilliance to come. Such a piece is

the delightful Octet for pairs of oboes, clarinets, bassoons and horns, composed in 1792 as Tafelmusik for Elector Maximilian Franz, who liked to have an ensemble of wind instruments entertain him at supper, a custom he borrowed from his brother in Vienna, Emperor Joseph II. The Octet's opening, sonata-form movement is one of Beethoven's most polite musical essays, written in a sweet, playful style that balances delicacy with vigor. The Andante is a sonatina (sonata without development section) built around a gently flowing theme announced by the oboe. Though the third movement is titled "Menuetto," it is really an early version of the thrusting scherzos that were to become integral to Beethoven's later works. The Finale is a spirited rondo requiring an individual and ensemble virtuosity that speaks highly of the musicians at the Bonn court and continues to provide a challenge to today's best wind players. Beethoven composed the Rondino at the same time and for the same instrumentation as the Octet, and for a time considered using it as that work's finale. The piece—literally a "little rondo," with the returns of a refrain separated by intervening episodes—is tender and ingratiating, a testament to the thoroughness with which Beethoven had assimilated Mozart's legacy before launching himself into the wider musical world.

Suite from Don Giovanni

Wolfgang Amadeus Mozart (1756-1791)

Arranged by Johann Georg Triebensee (1746-1813)

Transcription, according to the Harvard Dictionary of Music, is "the adaptation of a composition for a medium different from that for which it was originally written, so made that the musical substance remains essentially unchanged." Transcribers have been at work for centuries. Renaissance musicians converted motets into instrumental chamber pieces and madrigals into dances; Jean Baptiste Lully lifted ballet episodes from his operas to use as dinner music to stimulate the royal appetite of Le roi soleil; Bach adapted some of Vivaldi's string concertos to the organ to keep abreast of the latest Italian fashions in music. With the burgeoning commercialism of music after the middle of the 18th century, brought about by the public concert and the proliferating species of amateur musicians who entertained themselves in the parlor, the age of Haydn and Mozart was a particularly active (and lucrative) one for professional transcribers.

Wolfgang Mozart was certainly not unaware of the flourishing transcription trade. Noting the demand for wind ensemble arrangements of operatic music, he wrote to his father on July 20, 1782 regarding his just-premiered *Abduction from the Seraglio*, "The wind version of my opera must be ready by Sunday week—otherwise someone

will beat me to it, and he will get all the profits instead of me." It is unknown whether Mozart ever actually made his transcription of *Abduction*, though wind band arrangements of excerpts from that opera and from *The Marriage of Figaro* by Johann Wendt, an oboist in the court orchestra in Vienna, have come down to us. The most extensive 18th-century wind instrument arrangement of Mozart's operatic music is the large suite of excerpts from *Don Giovanni*—19 of the opera's 26 arias and ensembles—created by Johann Georg Triebensee around 1790, three years after the work had been premiered in Prague and two years after its first Vienna performance. Triebensee was born in Silesia in 1746, arrived in Vienna to become an oboist in the orchestra of the court theater in 1777, and five years later was appointed personnel manager and coach for the orchestra's wind players and also assumed responsibility for the royal *Tafelmusik* ("table music"), which provided the musical entertainment for Emperor Joseph II during dinners, garden parties and other social engagements at the Hofburg. Triebensee died in Vienna in 1813. Though *Don Giovanni* received a disappointing reception at its Viennese premiere in 1788, Triebensee's arrangement of such an extensive collection of excerpts indicates the quickly accumulating popularity of the work in that city and throughout Europe in the years after the composer's death in 1791.

Serenade in C minor, K. 388
Wolfgang Amadeus Mozart
Composed in 1782

The late 18th-century "evening piece"—the *Serenade*—like its close relatives, the *Divertimento*, *Cassation* and *Notturmo*, was music for entertainment. Such compositions were ordered by the wealthy of Mozart's time along with the catering and the party decorations for their wedding receptions, family reunions, dinner parties and other festive gatherings, and were performed as background music to the meal (as a sort of 18th-century Muzak), or to accompany the promenading of the guests as they exchanged pleasantries, or to provide the centerpiece of the occasion's entertainment. The *C minor Serenade* for eight wind instruments occupies a special place in Mozart's output of entertainment music, since it is his only such work in a minor key. The occasion and the patron for whom it was written are unknown, and even the exact date of its composition is uncertain. It is possible that he referred to it in a letter of July 27, 1782, where he wrote that he was composing a *Nacht Musique*—a "night music" or *serenade*—"in a great hurry" ("*geschwind*" in German). Though he did not identify the work completely, it may well have been this *Serenade*, since he stated that the new composition was for winds. It has been conjectured that the work was written for the composer's musician friends in Vienna, either

as listeners or as performers. Certainly the dramatic nature of the music and the elaborate machinations of the third movement indicate that it was not intended for a simple outdoor party, but rather for a sophisticated audience which was going to give it the same attention usually accorded to a fine symphony or quartet. It was virtually Mozart's final essay in the form of entertainment music, succeeded only by *Eine kleine Nachtmusik* (K. 525) and *The Musical Joke* (K. 522). In it, he heralded the deepening spiritual resources of such later works as his *C minor Piano Concerto* (K. 491) and *Don Giovanni*, and even looked forward to Beethoven's *Fifth Symphony*, also in C minor.

Of the emotional milieu of this work, Alfred Einstein wrote, "If G minor is the fatalistic key for Mozart, then C minor is the dramatic one, the key of contrasts between aggressive unisons and lyric passages. The lyric quality is always overtaken by gloomy outbursts." The first movement opens with just such an "aggressive unison" in long note values that establishes the deeply emotional nature of the entire work. Following a brief silence (Mozart's characteristic marker for this important structural junction), the lyrical second theme is played by the solo oboe in a brighter tonality. The development is given over to sighing figures derived from the main theme shared among the oboes, clarinets and bassoons. The recapitulation recalls the thematic material from the exposition, but maintains the dark color of the minor tonality to the stern closing measures of the movement.

The second movement is a lyrical song in sonata form with the sweet overtones of a moonlit operatic love scene. The third movement is one of Mozart's most elaborate contrapuntal inventions. The minuet proper is in strict canon (i.e., exact imitation, like a round) between oboes and bassoons, with the other instruments filling in the harmony. Moving to yet another level of polyphonic complexity, the Trio is written in "*Canone al rovescio*," or "canon in reverse." The new canon melody of the Trio is played both in its original version and upside-down, in mirror image, against itself by the four voices of the oboes and bassoons. This learned procedure (derived from Mozart's careful study of the works of Bach) can be heard in the music, but, as with all of Mozart's works, it results in a beautiful, euphonious whole which may be enjoyed without the slightest bother about the compositional technique. The finale is a set of variations on a sixteen-measure theme announced at the outset by oboes and bassoons. The deployment of the instruments is masterly, drawing a richness of sonority from these winds that is at once both characteristic and unique. The dark shadow of C minor passes from the music in the closing pages for a high-spirited galop to the end in C major.

THE ARTISTS

Milan Turkovic, bassoon

Bassoonist Milan Turkovic left his position as principal bassoonist with the Vienna Symphony in 1984 to devote himself completely to solo playing and teaching. Since then he has become recognized as one of the world's few bassoonists with an international career. He is a member of the Ensemble Wien-Berlin—a woodwind quintet he formed with principal players of the Berlin and Vienna Philharmonics—and a member of the Concentus Musicus of Vienna. Mr. Turkovic has performed as a soloist with the Mostly Mozart Festival at Avery Fisher Hall, and most recently as a soloist with the Chicago Symphony Orchestra at the Ravinia Festival. His other United States appearances have included the Marlboro and Sarasota Music Festivals and a solo appearance with the St. Louis Symphony. In 1998 Mr. Turkovic participated in a CMS tour throughout the United States with acclaimed trumpeter Wynton Marsalis. Other recent projects included a tour with I Solisti Italiani, a Japanese tour with Ensemble Wien-Berlin, as well as appearances at the Pacific Music Festival, the Kusatsu Festival (Japan), and the Zurich Festival. Turkovic often conducts chamber orchestras and large wind ensembles in Europe and Japan and in February 1997 conducted The Juilliard Winds at Alice Tully Hall. His extensive discography consists of 15 solo bassoon works, including the C. M. Von Weber Concerti (with Sir Neville Marriner), 5 Vivaldi concerti with I Solisti Italiani, and more than 200 recordings with Concentus Musicus. He is the only artist to have recorded the Mozart Bassoon Concerto in four different versions, one of which features an original seven-key period instrument. At the 1998 Frankfurt Book Fair he presented his book *Senza sordino, What Musicians Do During the Day* in German, published by "K&S" of Vienna, publisher of Bertelsmann division. Mr. Turkovic is from an Austro-Croatian background and currently resides in Vienna, where for two years he hosted a classical music program on Austrian Television. A teacher at the Vienna Hochschule, he has been an Artist of the Chamber Music Society since 1993.

Artistic Director David Shifrin, clarinet

Clarinetist David Shifrin has been Artistic Director of the Chamber Music Society of Lincoln Center since 1992. Mr. Shifrin is in demand as a soloist with orchestras all over the world and appears frequently with ensembles such as the Emerson, Guarneri and Tokyo quartets. Mr. Shifrin has made significant contributions to the clarinet repertoire

through the commissioning and premiering of new works by composers such as John Corigliano, Joan Tower, Bruce Adolphe and others, as well as championing the works of John Adams, Stephen Albert and Ezra Laderman. Many of these works were commissioned by the Chamber Music Society of Lincoln Center and Chamber Music Northwest, the summer festival in Portland, Oregon, of which Mr. Shifrin is also artistic director. A highlight of the 1997-98 season was the New York premiere of Mr. Adams' *Gnarly Buttons* for Clarinet and Chamber Ensemble and the premiere throughout the United States, with the Wichita Symphony, of Mr. Adolphe's *Clarinet Concerto*. With the Chamber Music Society, he has recorded Mozart's *Wind Serenades*, Dvorák's *Wind Serenade*, Beethoven's *Septet*, Debussy's *Rapsodie* with pianist André Watts, and a disc of chamber music by Carl Maria von Weber. Mr. Shifrin records for the Nonesuch, Delos, Arabesque and CRI labels. Mr. Shifrin was a recipient of an Avery Fisher Career Grant and a Solo Recitalists Fellowship from the National Endowment for the Arts. A member of the faculty of Yale University, he has been an Artist Member of the Chamber Music Society since 1989.

Stephen Taylor, oboe

Stephen Taylor is the principal oboist of the Orchestra of St. Luke's and has been a member of the St. Luke's Chamber Ensemble since its inception in 1974. He is also a member of the Orpheus Chamber Orchestra and principal oboist with the New England Bach Festival at Marlboro. Active in new music, Mr. Taylor is the solo oboist with *Speculum Musicae* and the principal oboist with American Composers Orchestra, and has appeared with the Group for Contemporary Music and the Contemporary Chamber Ensemble. He spends summers in-residence with St. Luke's Chamber Ensemble at the Caramoor Festival and appears at Angel Fire, Bravo! Colorado, Chamber Music Northwest, and the Bridgehampton Music Festivals. Mr. Taylor's recordings with the Chamber Music Society include the Mozart C minor *Wind Serenade*, Mozart *Grand Partita*, the Dvorák *Serenade*, Bach's *Brandenburg Concertos*, and works by Gunther Schuller. A graduate of The Juilliard School, Mr. Taylor is on the faculty of the Manhattan School of Music and the State University of New York at Stony Brook. He first performed with the Chamber Music Society in 1974 and became a member in 1989.

William Purvis, French horn

William Purvis's chamber music performances include the horn trios of Brahms, Ligeti and Wuorinen. A regular guest artist with the Chamber Music Society of Lincoln Center, Mr. Purvis is a member of the New York

Woodwind Quintet, and of the Orpheus Chamber Orchestra and the Orchestra of St. Luke's, with whom he appears often as horn soloist. A frequent performer on "early" horns, he has recorded with the original instrument wind sextet, *Mozze Fiato*. Mr. Purvis is also a conductor, performing and recording with the chamber ensemble *Speculum Musicae*. His recent recordings with them include works by Elliott Carter, Stefan Wolpe, Hans Abrahamsen, George Crumb, Stephen Jaffe, and Lee Hyla, and can be found on the Bridge and CRI labels. Mr. Purvis is on the faculties of the State University of New York at Stony Brook, and The Juilliard School.

Frank Morelli, bassoon

Frank Morelli holds the distinction of being the first bassoonist to be awarded a doctorate by The Juilliard School. Since his Carnegie Hall solo debut in 1973, Frank Morelli has performed around the world and has well over one hundred recordings to his credit, including the Mozart Bassoon Concerto with the Orpheus Chamber Orchestra for Deutsche Grammophon, and the Orpheus compact disc of Copland's "Appalachian Spring," which was a 1990 Grammy nominee for best classical recording. In addition to frequent performances with the Chamber Music Society of Lincoln Center, he has appeared at the 92nd Street Y, and at the Metropolitan Museum. He is a member of the New York Wind Soloists, who are artists in residence at the Manhattan School of Music. Mr. Morelli is principal bassoonist of the New York City Opera, the Orpheus, Brooklyn Philharmonic and the American Composers Orchestras. Mr. Morelli serves on the faculties of The Juilliard School, the Yale Music School and the Manhattan School of Music. He has recently compiled and edited the first collection of Stravinsky's music for the bassoon, entitled: *Stravinsky: Difficult Passages for Bassoon and Contra Bassoon*, published by Boosey & Hawkes.

Bil Jackson, clarinet

Bil Jackson is currently principal clarinetist of the Colorado Symphony Orchestra and has performed as principal clarinetist with the symphony orchestras of Minnesota, Pittsburgh, Cincinnati, Honolulu, Denver and Charlotte, as well as the Dallas Chamber and Aspen Chamber orchestras. Mr. Jackson commissioned and premiered Dan Welcher's Clarinet Concerto and recorded the work on the Marco Polo label. He won the International Clarinet Competition twice, and was a finalist in the Prague International Clarinet Competition. Mr. Jackson has been on the faculties of the University of Northern Colorado and Duquesne University, and currently teaches at the

University of Colorado. Since 1982, Mr. Jackson has performed as an Artist Member of the Aspen Music Festival. He also performs regularly with Chamber Music Northwest, and the Chamber Music Society of Lincoln Center and will tour with the Chamber Music Society this season.

Allan Vogel, oboe

Allan Vogel is a principal oboist of the Los Angeles Chamber Orchestra, a guest principal oboist with the Boston Symphony Orchestra at Carnegie Hall, the Kennedy Center and Boston Symphony Hall. He has also performed with St. Martin in the Fields, the Orpheus Chamber Orchestra and the Berlin Philharmonic. His recent and upcoming solo appearances include concerti by Strauss, Vaughan Williams, Bach, Amram and Lazarof. Mr. Vogel is a frequent guest at the Chamber Music Society of Lincoln Center. He has also been featured at the Chamber Music Northwest, Marlboro, Santa Fe, Aspen, Mostly Mozart, Summerfest Sarasota and Oregon Bach music festivals. He has recorded for the Delos, Nonesuch, RCA and Dorian labels. Mr. Vogel is on the faculty of California Institute of the Arts.

Jennifer Montone, French horn

New Jersey Symphony Orchestra third horn player, Jennifer Montone, joined the orchestra in January of 1998. She is it's newest and youngest musician. Currently pursuing her bachelor's degree at The Juilliard School, she studies with Julie Landsman (principal horn at the Metropolitan Opera). Selected as a Tanglewood Music Center fellow in 1996 and 1997, she has also performed with the Juilliard Orchestra and Symphony, the Reading Symphony Orchestra (Pennsylvania), the New Haven Symphony (Connecticut), and the Orpheus Chamber Orchestra. Ms. Montone has appeared as soloist with the National Symphony Orchestra and the Concerto Soloists of Philadelphia and won the National Symphony's young soloist competition, and the Paxman Young Horn Player of the Year Award (London, 1996). A native of Fairfax, Virginia, she studied in the National Symphony Rochester's Youth Fellowship Program as a student of Edwin Thayer and currently lives in New York City.